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THE COLLECTION OF MR. GEORGE A. HEARN.

The paintings referred to in this article comprise the "private" collection of Mr. George A. Hearn. The fifty canvases which he has donated or lent to the Metropolitan Museum, filling the entire Gallery 15, cannot be described at this time. These are among the best examples of paintings in the Museum, and cover the School of Reynolds, Gainsborough, Beechey and the minor English masters, the Dutch School of Ostade, de Hoogh, Cuyp and others, and some Americans, headed by the magnificent "Peace and Plenty" by George Innes, three beautiful examples of Alexander H. Wyant, the matchless "Sand Dunes" of Homer D. Martin, and an "Indian Encampment" by Ralph A. Blakelock.

This appreciation refers to more than two hundred paintings that Mr. Hearn lives with—his *intimes*, which have made his hospitable home a true Mecca for art lovers.

The temptation is great, in describing this collection, to follow the titles as the paintings hang on the walls, because of the harmonious result produced in the placing of these canvases. To avoid, however, many unnecessary repetitions I will discuss the collection under the different schools which the paintings represent. The Early English School and the Dutch have been great favorites with this discriminating collector. It also has been his delight to prove how well the greater Americans can hold their own. There is scarcely a gallery or private collection where the artistic equality of men like Wyant or Homer Martin, with a Constable or a Mauve, is so thoroughly demonstrated.

THE EARLY ENGLISH SCHOOL.

Sir Joshua, in the eighth of the discourses which, as president of the Royal Academy, he delivered to the students in 1778, laid down the principle that the chief masses of light in a picture should always be warm, mellow color, and that the blue, gray, or green colors should be used only to support and set off the warm colors. He claimed that splendor and harmony in a painting depended on this relative proportion. It is said that Gainsborough, his rival, took up the challenge and refuted this theory by painting the well-known portrait of Mrs. Siddons in a blue gown.

GAINSBOROUGH had, however, been still more successful eight years earlier, in 1770, when he painted the famous "Blue Boy," which now hangs in the Hearn Collection. The tabooed "blue" prevails in this painting in exquisite delicacy of color harmony. A wonderful picture this—vital, impressive, and yet strictly attractive. It is a fine conception, carefully and skilfully worked out in such esthetic unity that no idea of deliberate control obtrudes itself. The happy color is never muddy, but flows from the brush in one felicitous line after another, weaving the well-ordered textures. Three versions of this picture are in existence, of which this one, in the opinion of many critics, is the original "Blue Boy," those in the Duke of Westminster's and the Count de Castellane's collections being copies or replicas.

While Reynolds in his pictures displays intellectual stamina, Gainsborough shows a winning personality. His keen sensibility, delicacy, and delicious color are recognized in two other portraits: "Lady Sheffield" and "Portrait of a Lady." A "Landscape, with Sheep and Cattle," proves him to be as marvelous in technique in his landscapes as in his portraits. It made no difference to him whether painting the human semblance or nature's glory—it is all a simple, sensuous thing, always done with enthusiasm, and with a spirit which the Germans call "*genialisch*."

SIR JOSHUA REYNOLDS, great among portrait painters, whose pictures have what Haydon calls "his glorious, gemmy surface," enveloped his sitters with a grace which reaches to the disposition of a curl and the flow of a fold. He was the first to perceive how greatly the artistic pleasure of which portraits are capable can be enlarged by distinction and vivacity of design, by careful schemes of color, and by effective distribution of light and shade. Ruskin calls him "lily-sceptered." Four examples may be studied here, the portraits of "Master Hare," of "Dr. Burney," of "Mrs. Barnard," and a self-portrait.

When living in Cavendish Square ROMNEY exclaimed: "This cursed portrait-painting! How I am shackled with it!" Yet his attempt at historical painting—his life's ambition—was a failure, as composition on a large scale was beyond him.

His best and most complete work was his portraiture. To most critics Romney plays a third part only to Reynolds and Gainsborough.

Recognition of this has been tardy. Up to 1870 his work was nowhere considered, a few pounds being paid for examples of his work. After that a speedy increase in appreciation took place, a portrait by him being sold a few months ago in London for \$23,000.

Romney was a fair draughtsman, a sound painter, and an agreeable colorist. His slightest sketches have a vivid consistency, for his work was complete at every stage. The "Lady Gordon" manifests his personal enthusiasm, which bubbles up impulsively with an indescribable charm of unpremeditated art. In this and in the "Portrait of a Lady" one must notice the exceeding beauty of his draping—the beauty of great simplicity, scanty rather than voluminous, slender and severe, more inspired from Greece than from Rome. The "Lady Hamilton as Daphne" sums up the delicate, almost feminine, savor of prettiness of his art whenever he pictured that fair enchantress. His are the best portraits of this attractive woman, because it was the adoration of a poet, not that of a lover, that Romney paid to his divinity.

As Giotto had founded the art of painting in Florence, or Italy for that matter, four centuries earlier, so HOGARTH was the founder of the English School. He was the Juvenal of art, painting the everyday London crowd as he saw it, with no disguise at all, the satirist and moralist. But aside from his didactic realism there was more artistic quality in his work than most judges have leisure to acknowledge. This is most noticeable in the comparatively few portraits which he limned. The best of these are of Mrs. Garrick, whom he painted twice or thrice, and of Peg Woffington, of whom there are four portraits. Those in the collections of Sir Charles Tennant, of F. B. Henson, Esq., of Lord Lansdowne, and the one in Mr. Hearn's collection, in which the artist's gift for expression and physiognomy is rarely exemplified.

The successor of Benjamin West as President of the Royal Academy, SIR THOMAS LAWRENCE, is represented by four examples, "Miss Barrow," "Miss Baring," "The Cricketer" and "Portrait of a Lady." It was in his portraits of women and children that Lawrence most excelled; never happier he, than when painting beautiful English femininity.

Of JOHN HOPPNER there is a notable portrait of "Charlotte, Wife of Claude Philip Guyon."

The founder of the so-called Norwich School of English landscape, JOHN CROME ("Old Crome"), exemplifies the simplicity of nature in his "Pond in the Forest," with heavy trees and foliage, and a "Road Through the Forest."

Constable went to the very soul of his landscape painting, infusing his simple motives of English landscape with great sincerity, and investing what he saw with his own strong, virulent personality, evolving glorious color. "Windsor Castle," "The Wagon," "Suffolk," "The Mill," "Hamstead Heath" are some of the titles of eight strong canvases.

The meteoric career of RICHARD PARKES BONINGTON was cut short at the age of 27, but in his short workingday this artist accomplished marvels of draughtsmanship in the figure, the ocean and genre subjects. No man here, perhaps, is as well represented as to the many sidedness of his genius, for there is a "Venice," a "Study of an Arab," "Children on the Sands," an "English Coast Scene" and "The Court of Francis I."

TURNER grasped fully nature's splendor and magic; still it cannot be gainsaid that his color is often crude and violent and occasionally hot, heavy or dull. Not so in this rare interior of "Fitzalan Chapel, Arundel," which displays his masterly technique, his exquisite refinement, and the charm of what people used to call his "magic pencil."

Of the English School there must also be noted: JOHN SELL COTTMAN, "Tempest"; THOMAS BARKER, two landscapes, as of RICHARD WILSON. There are four excellent examples of that clever technician, GEORGE MORLAND, and one of the interesting types by ERSKINE NICOL, entitled "A Bad Shilling."

THE DUTCH SCHOOL.

Equal in importance, if not as large in numbers, are the canvases from Dutch masters, both Old and Modern. Conscience, sincerity, true solidity, at the expense of brilliancy and cleverness—these are the dominant characteristics of the Dutch School. Holland never felt interest in mystic or epic art; it turns its attention to the representation of familiar life and the charm of its natural surroundings.

The Dutch artists were among the first to give a distinctive character to landscape painting. Although, as a rule, somewhat subdued and monotonous in color, their pictures excelled in light and in aerial perspective and atmospheric effect.

"The Suburbs of Amsterdam" by Jacob Ruysdael is a landscape, grand in conception, in which the feeling of profound knowledge of the brush is paramount. The "Landscape in Holland" by MEYNDERT HOBBEEMA, to my mind, can only be compared with this artist's two masterpieces in Amsterdam and Brussels. Its clearness, its

fulness of light, its closeness to nature, is not surpassed by any example I know of in this country. Two examples by SOLOMON VAN RUYSDAEL, "Landscape with Figures" and "Landscape in Flanders," contain the traits which brought the artist more to the treatment of landscape which Van Goyen exemplified. An "Italian Landscape" by FRANS VAN BLOEMEN, called "Orizonte," is most interesting, as is a "Landscape with Nymphs Surprised" by JAN BRENGHEL, the figures being by RUBENS. ADRIAN VAN DE VELDE has a composition called "Winter Amusements," which is a notable example of this eminent artist, while the "Moonlight" by AART VAN DER NEER, is a gem—no man has ever equaled the painting of the silvery glow of the midnight hour by Van der Neer.

The Dutchmen were also the first portraitists, and here we have a small cabinet, a self-portrait by GERARD DOU, which is a marvel of finish and smoothness. It is known that in his later period he avoided all inequality of texture and strove to conceal every touch of the brush which has led Evelyn to compare his work with enamel. Yet his prodigality of finish never degenerated into dryness. A "Portrait of a Nobleman" by MICHEL JANSEN MIEREVELT, is solid and harmonious, the construction well indicated and the general treatment in his best manner. The "Portrait of a Gentleman" by JAN VICTOORS, shows great affinity to the works of his master, Rembrandt. It is a characteristic portrait of the times, subdued in tones that have greatly mellowed with the years, and is particularly fine in the flesh tones. There are also portraits by ADRIAAN HANNEMAN and by THEODORE VAN TULDEN.

The modern Dutch masters are led by an ANTON MAUVE, "Return of the Flock," showing his fresh and spirited style, his breadth of execution. How susceptible this artist was to the fleeting impressions of the scene, swift to grasp and strong to execute them. "On the Beach at Scheveningen" by JACOB MARIS, suggests his reserve quality, great force held in abeyance. He knew what to give and where to stop, and he does it so easily, so frankly, so honestly that we cannot escape the conviction that a master eye sees and a master hand records and a master hand directs.

Of JOSEPH ISRAELS, the Nestor of Dutch painters, there is only a small example, "Going to Market." In this picture, as in all of Israels' work, expression is the main thing. He is able to lend the nature he depicts an indefinable accent, which touches, moves and begets revery. It is a mysterious magic whereby this artist can hold us absorbed for hours together in the contemplation of subjects which seem most commonplace.

"Maternal Cares" by J. S. H. KEVER is a beautiful, poetic representation by a man who takes the usual subjects of Dutch interiors but executes them in a personal manner. J. H. WEISSENBRUCH is represented in this collection by an important canvas, "A Farm Scene in Holland," while TONY OFFERMANS has "Mother and Child," which is unusually rich.

THE AMERICAN SCHOOL.

Mr. GEORGE A. HEARN has been one of the first patrons of American art, and his collection contains some of the best work, selected with unusual discrimination, of many of our leading men.

There is no single collection which has as full a representation of the work of ALEXANDER H. WYANT as is found here. A dozen canvases show how this artist possessed a mind of great refinement, looking at nature in her most poetical aspect. The rendering of the opalescent tones of gray weather, the interpretation of subtle delicacy of twilight, all the gentle, loving moods of the landscape he expressed with alluring charm and fineness of perception. "In the Adirondacks" is a masterpiece of landscape art. There is a rare, silvery "Moonlight and Frost," the "Mohawk Valley" is more rugged; all these canvases are suffused with the most tender conditions of sentiment and romance, where the fine passages of color effects are adequately rendered.

By GEORGE INNESS we find three canvases, "The Woodgatherers," "Spring Blossoms" and "Berkshire Hills," which is as important as the famous "Westchester Valley." These are not emasculated transcripts of nature or studio recollections, but "out-of-doors" work of an impetuous, passionate painter with nervous force, indomitable energy and perfect absorption in his work.

HOMER MARTIN gives us a "Glimpse of the Sea," GEORGE FULLER has one of his wonderful figure pieces, "The Quadroon." WINSLOW HOMER conveys the impression of actuality, equally vivid and penetrating, in his "North Easter," in his scenes from "The Maine Coast"—a masterpiece—and in "Harbor Searchlight at Santiago."

Are there not giants in these days?

Look then at the work of the American Millet, HORATIO WALKER. His "Harrower," his "Spring Plowing," his "Sheepfold" are vibrating in atmosphere, broadly and mightily handled, yet with a tenderness and delicacy—just as I saw last summer



JOSEPH LAUBER

WINDOW IN CHURCH OF THE ASCENSION, COR.
FIFTH AVENUE AND TENTH STREET, NEW
YORK. SUBJECT: CHRIST'S ADMONI-
TION TO THOMAS

in the country a big, powerful farmer pick up his babe that had stumbled and lay crying in the road, and cuddled it in his arms as soothingly as with a woman's touch.

And then the TRYON's, DWIGHT W.—his "Moonrise Before Sunset" and "Autumn Landscape" are gems of landscape painting.

Some seven or eight examples of that unfortunate genius, RALPH A. BLAKELOCK, are found here, and a dozen canvases by GEORGE H. BOGERT, one of the strongest of our younger artists. There are further, "Girl Sewing" and "Valley of the Seine" by THEODORE ROBINSON, "Seventeenth Century Lady" by W. M. CHASE, "A Waterfall" by J. H. TWACHTMAN, a "Landscape" by F. W. KOST, "Reflections" by J. ALDEN WEIR, "Harbor Scene" by HENRY G. DEARTH, "Girl in Green Dress" by FRANK A. BENSON, a "Moonlight" by LEONARD OCHTMAN, "Creeping Fog" by F. K. M. REHN, and an "Autumn Landscape" by our peerless J. FRANCIS MURPHY.

Surely a representative collection of American artists.

THE FRENCH SCHOOL.

Of equal importance is the representation of the French School, which is unusually eclectic. The dominant idea presenting itself is that the selection of these examples was controlled by remarkably catholic taste, one which is keen to discern beauty regardless of the art expression followed—which, for that matter, may be said of the entire collection.

We will first turn to a CLAUDE LORAIN, "Italian Seaport." Reynolds once said that there would be another Raphaël before there would be another Claude, and the canvas before us manifests the power of the father of modern landscape art. Side by side with its poetic charm this painting possesses technical qualities of a high order. It expresses the most difficult effects of light and atmosphere with a simplicity and a directness which it would be difficult to surpass.

There are several paintings by EUGENE BOUDIN, the man who made Claude Monet. His "Pas de Calais" is immense. Several other canvases, as "L'Orient Harbor," "Etapes" and others make me think of W. C. Brownell's sententious remark: "Really we only care for facts when they explain truths."

Of the realistic landscape painters none is more eminent than J. C. CAZIN. His "Landscape with Ruins," his "Harvest," his "Deserted Farm" have all that clairvoyance of the phenomena of light and air, that free precision, that pure palette on which his fame is founded.

The painter called by Muther "*l'artiste incomplet*," MONTICELLI, has "A Garden Party" and "Confidences," with their swelling chords of color, which move the spirit before the theme of the picture has been recognized. The simple color-scheme of GEORGES MICHEL is seen in "The Storm," a canvas with intense in feeling, while restrained in power.

The tale of the Fontainebleau-Barbizon painters has been more than twice told, and it returns to us each time we look upon the works of the men who upset the abstract and the objective of Classicism, and subdued the fires and furies of passion of the Romantics. With COROT we breathe the fresh, pure air of the edge of the forest. We feel the zephyr that stirs the diaphanous drapery of this "Bent Tree"—a delightful sonnet of spring. The Italian period of this master is seen in his "Regions of Fancy," while one of his rare figure pieces is shown in "Girl Reclining on Tiger Skin." CONSTANT TROYON has a "Farm Landscape" and "Horses at Pasture," DAUBIGNY shows the loveliness of his *paysage intime*, the familiar countryside, in "On the Oise" and a "Landscape," somewhat richer in color than is his wont.

Dupré and Diaz were the decorative painters of this group. The patrician touch of DIAZ is seen in his "Forest of Fontainebleau," and the "Landscape" and "Passing Storm" by JULES DUPRÉ turn the prism on light and show us how the artist imagined nature to be.

And among these riches I can say nothing but give the titles of FROMENTIN'S "Arabian Camp," DECAMP'S "The Robbers and the Ass" and "Conflagration," HARPIGNIE'S "Moonrise" and "Sunset," PASINI'S "Oriental Market," RAFFAËLLI'S "Avenue d'Orléans," VAN MARCKE'S "Landscape and Cattle," LE ROLLE'S "Moonrise," which has the feeling of L'Hermitte; ROSA BONHEUR'S "Buffalo Hunt," THAULOW'S "Evening in a Normandy Village," JONGKIND'S "Ducal Palace at Nevers" and ZIEM'S "Venice."

By NICOLAS DE LARGILIÈRE is the "Portrait of a Lady" in the refined manner of this early French portrait painter. Also a portrait of "Charles, son of Francis I" by FRANÇOIS CLOUET, and the "Portrait of a Lady" by PIERRE MIGNARD. There is an admirable still-life by ANTOINE VOLLON, "The Nautilus Shell," a strong sketch by RIBOT, "Market Women," and a cartoon head by THOMAS COUTURE, "Liberty."

Two painters remain still to be noticed, whose work complete the wide range of this remarkable collection. There is a "Madonna, Christ and St. John," a beautiful example of the Venetian School, by PALMA VECCHIO, the most justly celebrated of all the Bergamask artists, the man who shared with Giorgione and Titian the honor of modernizing and regenerating Venetian art. He was generally regarded as the originator of that style of picture known as *Santa conversazione*. The gem-like quality of his color pervades this example. By GUARDI we find a large "Venice," which competent critics regard as one of the best examples extant from this pupil of Canaletto. Guardi's manner was much more free and impassioned than his master's, if it lacked somewhat in perspective exactitude. A "Bridge of the Rialto" is of equal interest.

The first exhibition exclusively devoted to Spanish artists is being held at the Ehrlich Galleries. Each one of the twenty-seven paintings enumerated in the catalogue presents some point of interest, either by reason of intrinsic merit, or because of the scarcity of the work of the artist.

Foremost is a portrait by Zurbaran of "Queen Elizabeth of Hungary," the "Sainted Lady," who carried baskets of bread to the poor, which bread—so goes the legend—changed to flowers when the King became obtrusively inquisitive. This large canvas shows some painting of textures which is truly remarkable. Compare, for instance, the lightness of the silken cape with the heavy brocade dress. It is truly a museum picture.

A "Flight into Egypt" by Pedro de Moxa shows Van Dyck influence. In the "Saint Jerome" by Ribera, one recognizes the same model which must have posed for this artist's Dresden Gallery picture. A "Portrait of a Spanish Grandee," by Del Mazo, the son-in-law of Velasquez, is delightful in its contrasts of color and insistent as a human document—and that means the virility and vitality of the person convincingly reproduced on the canvas.

The "St. Jerome" by El Greco is a remarkably interesting work of this strange painter. Mr. B. Berenson, the art critic, considers it an exceptionally characteristic picture.